have determined upon enlarging their church according to plans prepared by Mr. J. Wing, architect. They propose 1st, To erect an aisle on the north side of the nave; 2nd, To lengthen the gallery at the west end; 3rd, To take out and widen the arch under the west side of the tower; 4th, To re-arrange the whole of the pews in the church, and make them into open seats of uniform size and height. The estimate cost is 520*l*. It is further proposed to erect a vestry at an additional cost of 210*l*.——A deputation from Armagh had an interview last week with the Lord Lieutenant of Ireland to present a memorial representing the great advantages which that ancient city possesses as the most suitable site for the new college in Ulster. His excellency stated that he would take especial care to place the arguments in favour of Armagh before Sir Robert Peel.——During the first six months of the present year notices of the erection of sixty warehouses and of 1,645 dwelling-houses were lodged with the corporation surveyors of Liverpool. Since then several hundred additional notices have been served. It is estimated that during the present year upwards of 2,500 new houses will be erected in Liverpool.——After raising 600,000*l*. or 700,000*l*. for churches, the Free Church people of Scotland determined recently to have a college, and twenty individuals instantly put down their names for 1,000*l*. each for the purpose. Since then they have commenced a subscription to build parsonages for their ministers, and in a few weeks 40,000*l*. or 50,000*l*. has been raised for that purpose.——St. Ives Bridge, the property of the Duke of Manchester, is at present undergoing numerous extensive repairs. Various minor dilapidations, evidently, however, more affecting the external appearance, than the actual stability of the fabric, having become manifest, the noble duke has employed Messrs. Harratt and Balbirnie, of Huntingdon, to effect this restoration. The new stone work of some of the piers has already been completed, and considerable preparations appear in progress for the other parts. The wharf stairs and steps also, which have been long in an exceedingly dilapidated state, are to be replaced by substantial new ones.

NEW METHOD OF PROTECTING WOOD PILES IN SEA WATER FROM INSECTS.

The destructive effects produced by the insect called by entomologists tereno navalis, or sea worm, on wood piles subject to the action of sea water is well known. In the Trinity pier, at Newhaven, in the Frith of Forth, so rapid were the ravages of this insect (which when perfectly formed bears some resemblance to a diminutive shrimp) that in the course of six years the piles were reduced from 12 to 14 inches diameter to 9 or 10 inches. At the Brighton pier in the course of a few years the whole of the piles in the outer head which were all 14 inches square, were reduced to 8 or 10 in some parts, and the second or third stations were also much injured.

Many suggestions have been made from time to time, and many experiments tried, having for their object a protection against this evil, but hitherto with no success. In the case above referred to the piles had been charred and saturated with boiling coal tar in an iron trough made for the purpose. Kyan's anti-dry-rot has been tried, in a few years the piles were quite perforated; Prichard's oil of tar was tried, and failed; Payne's process was also unsuccessful; asphalte has been attempted, but, with the utmost care in driving, it breaks off.

Captain Sir Samuel Brown, R.N., in a letter to Admiral Sir Byam Martin, states that, from numerous experiments and observations, he is satisfied "that at present there is really no specific remedy against the attacks of the insect except iron nails." He proposes to encase the pile with broad-headed iron nails resembling scupper nails, but considerably larger, and says that in the course of a few months corrosion takes place and spreads into the interstices. He further suggests the adoption of *square-headed nails*, which leave the smallest possible extent of the surface of the pile exposed. Experiments tried at the Trinity pier, Newhaven, and Brighton pier have fully established the effectiveness of Sir Samuel Brown's method.

THE COLOURS AND FORMS OF FURNITURE AND ROOM DECORATIONS.*

Much has been written within the last few years respecting the choice of colours and of forms in the chief articles of household furniture. At present, each individual selects for himself according to what may appear to him beautiful or fitting; but no very considerable progress has hitherto been made in laying down rules of taste to be followed generally. Indeed, it is a much disputed question whether such rules could be laid down with any thing like general sanction. A few paragraphs may here serve to shew the views entertained on these points by writers who have paid some attention to them.

Mr. Pugin makes the following comments on certain kinds of paper-hanging patterns:—"I will commence with what are called Gothic pattern papers for hanging walls, where a wretched caricature of a painted building is repeated from the skirting to the cornice, in glorious confusion; door over pinnacle and pinnacle over door. This is a great favourite with hotel and tavern keepers. Again, those papers which are shaded, are defective in principle; for as a paper is hung round a room, the ornament must frequently be shadowed on the light side. The variety of these miserable patterns is quite surprising; and as the expense of cutting a block for a bad figure is equal, if not greater, than for a good one, there is not the shadow of an excuse for their continual reproduction. A moment's reflection must shew the extreme absurdity of repeating a perspective over a large surface with some hundred different parts of light; a panel or wall may be enriched or decorated at pleasure, but it should always be treated in a consistent manner. Flock papers are admirable substitutes for the ancient hangings, but then they must consist of a pattern without colour, with the forms relieved by the introduction of harmonious colours."

Mr. Loudon, in a work to which we have before had occasion to refer, takes the following view of the relations which ought to exist between the several parts of a room as to colour:—"Much of the opinion which we form of all objects depends on the effect of the first impressions which we receive from them. Our first ideas of any man or woman, in seeing them at a short distance, are taken from their height and clothing; and our first ideas of a room from its size, and the covering or colour of its floor and walls. Taking the room as a whole, and considering its effect as a picture, the colours of the carpet and of the walls will form the principle masses in the composition, and will necessarily influence every other component part. If the floor and the walls were of the same colour, there would be a deficiency of force and of effect from want of contrast; if they were of different colours, equally attracting to the eye, the effect produced would not be that of a whole; because a whole is the result of the co-operation of different subordinate parts with one principle part. The harmony of the colouring of a room, therefore, can only be produced by the same kind of knowledge which guides an artist in painting a picture. The principles of the art of painting supply the principles for the art of distributing colours in furnishing; but as this art cannot all at once be communicated to the reader, all that we shall attempt at present is to supply him with a few hints, drawn from the usual practice of upholsterers. These are, that neither the colours of the carpet should be so brilliant as to destroy the effect of those of the paper, nor the contrary; and that the curtains should always be of a colour suitable to both. It is not necessary that they should be of the same colour, but that they should be of colours that harmonize, or, in other words, look well together. A very brilliant colour, such as crimson, in the carpet, may have a drab or other subdued colour in the curtains and paper; but then there should be some of the brilliant colour introduced in both, as bordering or ornaments. Thus a room with a bright blue or crimson carpet may have white or yellow or drab curtains and paper; but then a crimson bordering or ornaments should be introduced in them, to harmonize the effect. It would not do, in the case of a blue carpet, to have green curtains or paper, or with the crimson to have scarlet, because these colours do not accord. A green carpet may have black, red, or white curtains, with green borders and ornaments. A yellow carpet may have black curtains, and a dark grey paper with yellow borders and ornaments. Whatsoever will apply to a self-coloured carpet, curtains, or paper, will apply equally well in all cases where those colours predominate. It should never be forgotten that the whole effect of an elegantly furnished room may be destroyed by the selection of a carpet, which, though handsome in itself, does not harmonize with the other furniture."

* From the "Pictorial Gallery of Arts."

Mr. Pugin, in treating of the relations which interior fittings bear, or ought to bear, to each other, and to the general purpose of the whole, visits with some severity the usual mode of hanging window-curtains. He says that whatever elegance may be shewn in such articles of room furniture, their use should be first considered. This use is, to exclude cold and wind from windows and other openings, and yet to admit of the curtain to be closed or drawn aside at pleasure; and hence there is a rod, on which the curtain may be drawn aside by means of a ring, and a short valance to hang down over the openings above this rod. "Now the materials of these curtains," says Mr. Pugin, "may be rich or plain; they may be heavily or lightly fringed; they may be embroidered with heraldic charges or not, according to the locality where they are to be hung; but their real use must be strictly maintained. Hence all the modern plans of suspending enormous folds of stuff over poles, as if for the purpose of sale or of being dried, is quite contrary to the use and intention of curtains, and abominable in taste; and the only object that these endless festoons and bunchy tassels can answer is, to swell the bills and profits of the upholsterers, who are the inventors of these extravagant and ugly draperies, which are not only useless in protecting the chamber from cold, but are the depositories of thick layers of dust, and in London not unfrequently become the strongholds of vermin. It is not less ridiculous to see canopies of tomb and altar screens set up over windows, instead of the appropriate valance or baldaquin of the olden time. It is proper in this place to explain the origin and proper application of fringes, which is but little understood. Fringe was originally nothing more than the ragged edge of the stuff tied into bunches to prevent it unravelling further. This suggested the idea of manufacturing fringe as an ornamental edging, but good taste requires that it should be designed and applied correctly. In the first place, fringe should never consist of heavy parts, but simply of threads tied into ornamental patterns; secondly, a deep fringe should not be suspended to a narrow valance; thirdly, no valance should be formed entirely of fringe, as fringe can only be supplied as an ornamental edging to some kind of stuff; fourthly, fringe should not be sewed upon stuff, but always on the edges. It is allowable at the very top, as it may be supposed to be the upper edge turned over."

Mr. D. R. Hay, of Edinburgh, in his "Treatise on Harmonious Colouring," dwells on the importance of so selecting colours in a room as to form a consistent and harmonious whole. He also insists on the point, that the colouring of rooms shall be an echo to their uses: the colour of a library ought to be comparatively severe; that of a dining-room, grave; and that of a drawing-room gay; while light colours are most suitable for bed-rooms. He also adds, "Apartments lighted from the south and west, particularly in a summer residence, should be of a cool tone; but the apartments of a town-house ought all to approach towards a warm tone, as also should be such apartments as are lighted from the north and east of a country residence. When the tone of an apartment is, therefore, fixed by the choice of the furniture, it is the business of the house-painter to introduce such tints for the ceilings, wall, &c., as will unite the whole in perfect harmony; and this it may be observed, is a difficult task. The colours of the furnitore may be arranged by a general knowledge of the laws of harmony, but the painter's part can only be done by the closest attention to all the minutiæ of the art."

The late Sir John Robinson, of Edinburgh, sent to Mr. Loudon, for insertion in the "Encyclopædia of Villa Architecture," a description of a drawing-room which he had caused to be decorated, with especial reference to what was

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